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BY

JOSEPH BEAL STEERE,

Ann Arbor, Michigan.

From the Report of the United States National Museum for 1901, pages 359-393, with nine plates.

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NARRATIVE OF A VISIT TO INDIAN TRIBES OF THE PURUS RIVER, BRAZIL.

By Joseph Beal Steere,
Ann Arbor, Michigan.

ITINERARY.

During a recent trip to Brazil I was commissioned by the United States National Museum to make collections in natural history and anthropology, with a view to completing certain series of exhibits for the Pan-American Exposition at Buffalo. The present paper relates to brief visits made to certain native tribes of the river Purús, western Brazil, and the collections and data obtained.

The Mundurucús (Tupian family) of the river Tápajos had seemed the most interesting tribe within reach, but a conference with Dr. Goeldi, the director of the Pará Museum, led to a change of plans. He had made an extended study of the native tribes still existing in the Lower Amazon region, and informed me that the Mundurucús were spoiled for ethnological study by contact with the missionaries and civilization, having lost to a great extent their ancient arts, customs, and language.

It seems probable that no wild tribe now lives on the Lower Amazon or its navigable branches. The ancient inhabitants have in most cases entirely disappeared, leaving nothing but their graves, kitchen middens, and old village sites buried in the forest, and the names of their tribes and ancient territories preserved in the histories of the country and in local names. Most of these tribes have without doubt become extinct, though a few individuals may have merged with the hardier Tapuios (Tapuyan family), the civilized and Christian Indians of the Amazon. Great tracts of the country are entirely without human inhabitants, as the latter generally live in small villages and scattered cabins along the navigable streams only.

Wild tribes still exist on the headwaters of the rivers, where impassable forests and dangerous rapids separate them from the traders and rubber gatherers below. A great war canoe in the museum grounds at Pará and arms, clothing, and ornaments in the museum cases had been recently procured from the Timbýras, a tribe living on the upper

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The village consisted of three communal houses. These were much smaller than that of the Jamamadí and only fitted for three or four families each. They were oval in shape, 25 to 30 feet in height, with roof coming to the ground all around. There was a door in the center of each of the two longer sides, with pieces of thatch to be placed against them in time of storm. Everything was much ruder and more carelessly made than in the Jamamadí house.

The Hypurinás are the most numerous and most warlike of the tribes in this region. I could get little idea of their numbers, some of their villages being said to be still unvisited by civilized people. Their presence on the Marmoreá was probably as parasites to prey on the weaker but more industrious Jamamadí. I saw nothing of them in 1875 on this river, and their appearance there is probably recent. They are hunters and fishermen and also cultivate the land. There appears to be no question but that they are cannibals, eating the flesh of their enemies killed in battle. They live in small communities, on the smaller streams of the interior, but keep up communication between their villages, and gather from these to a common center for their great feasts and dances.

Our return journey on foot from the Marmoreá to the Purús was made more difficult by the collections we had made, among these being a large gray monkey in his cage and a bundle of arms from the savages. The latter fell to my lot to carry, but because of its length it continually struck the trees and undergrowth on the sides of the path. A day of heat and rain and hurry found us again at Hyutanihan ready for the steamer.

THE HYPURINAS.

The Hypurinas[a] (unclassed) are forest Indians. Those studied were living in small villages upon narrow streams flowing into the Purús from the west, below the rapids. They reach the territory of the Jamamadí and Paumari' (Arauan family) on the Marmoreá Mirí and about the rapids of the Purús, though but little idea was gained of their distribution or numbers. The settlers say that there are villages still unvisited by civilized man. Their language seems to have no verbal similarity to those of the other two tribes to be studied.

They are much stronger mentally and physically than their neighbors and better able to cope with the type of civilization which has reached them. Some of them are employed in rubber camps and as servants, and several have reached Pará is this latter capacity. They dress in the tanga, as do the neighboring tribes, and go bareheaded and barefooted. Those near the settlements had thrown away their native arms and had procured cheap guns from the rubber-gatherers

[a] Chandless, Proceedings of the Royal Geographical Society, London, 1889, p. 501.

as far as they were able. They have the same habit of snuff-taking already described for the Jamamadí and the Paumari'. They were cannibals up to the time of the settlement of the river, and the custom is said to be still retained in the villages not yet reached by civiliza-

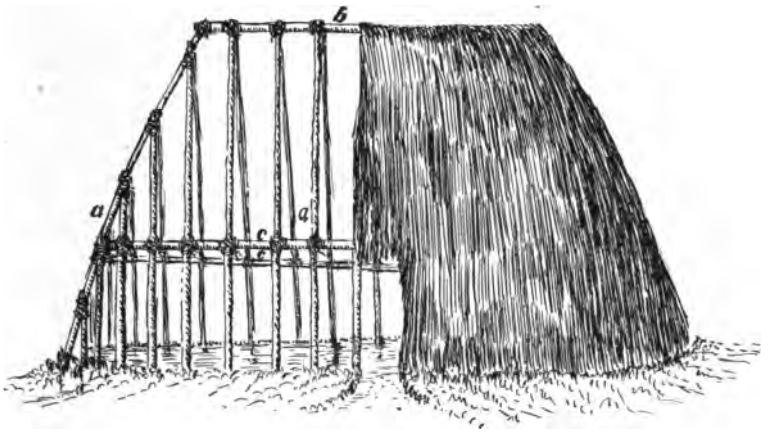


FIG. 1 —Side elevation of Hypuriná Indian house. *a*, rafters; *b*, ridge pole; *c*, hoop supporting rafters.

tion. Though warlike, they have never attacked the intruding settlers, as the wild tribes about the rapids of the Madeira have done.

They sleep in bark hammocks. One was seen in use among them made of three long, broad strips of bark, tied together at their ends. They preserve the bones of their dead, wrapping them in bundles and hanging them to the roof of one of their houses, deserted for the purpose.

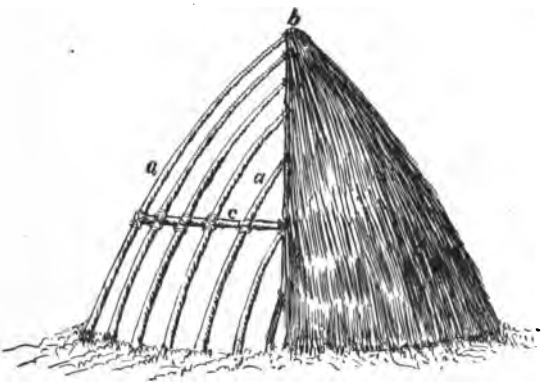


FIG. 2.—End elevation of Hypuriná Indian house. For lettering, see fig. 1.

The village visited consisted of three houses, each fitted to hold three or four families. These were oval in shape, or rather were made with two straight parallel sides and rounded ends. They were about 25 by 40 feet in diameter (fig. 1). There was no distinction of wall and roof, the roof of thatch coming to the ground. The framework was

made of long slender poles stuck into the ground and tied above to a ridge pole; this was covered with horizontal and overlapping layers of palm-leaf thatch, the strips being tied by vines to each rafter (fig. 2). A door was left in the center of each side; these were closed with strips of thatch. Low half-moon ridges of earth were heaped up inside of each door to prevent the entrance of water. A little room about 6 feet square was cut off at one end by walls of thatch. Five little heaps of ashes and firebrands around the walls and several posts for hanging hammocks showed where the different families made their homes (fig. 3).

Their method of cultivation is like that of the Jamamadí already described, but their fields are much smaller and less carefully tended.

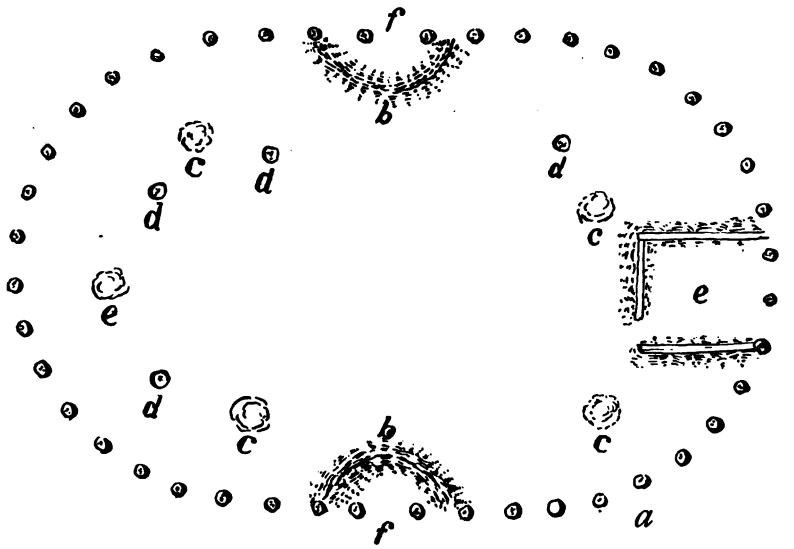


FIG. 3.—Ground plan of Hypuriná house. *a*, foot of rafters; *b*, mound of earth inside of door; *c*, fireplaces; *d*, posts for hammocks; *e*, room; *f*, door.

They depend much on hunting, and especially on fishing, for a living. The family of the Hypuriná, Pedro Bom, were living on fish when visited. One of their methods of fishing is with a basket attached to a spring pole; this is set and baited under water. The fish caught are dragged out of the water head down, so that they can not escape (figs. 4 and 5).

They frequently all leave their villages on extended hunting and fishing excursions, living during this time in open sheds of thatch (papíra), which are built wherever they stop for the night. Their canoes are each made of a single piece of bark, like those of the Jamamadí (fig. 12), but they are more rude and the ends are left open. They are probably never used for navigating the Purús, serving only for the narrow streams flowing into it. Several villages are accus-

tomed to gather together for great feasts. These are accompanied with music, dancing, and rude acting. In these they make use of

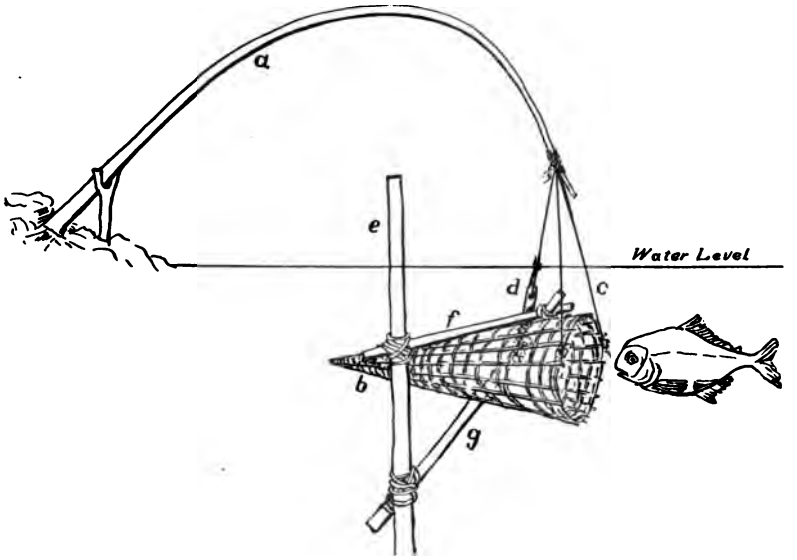


FIG. 4.—Fish trap of Hypuriná Indians. *a*, spring pole; *b*, fish basket; *c*, bait of fish basket; *d*, trigger; *e*, post planted in the water; *f*, *g*, supports tied to *e* under water to hold *b*.

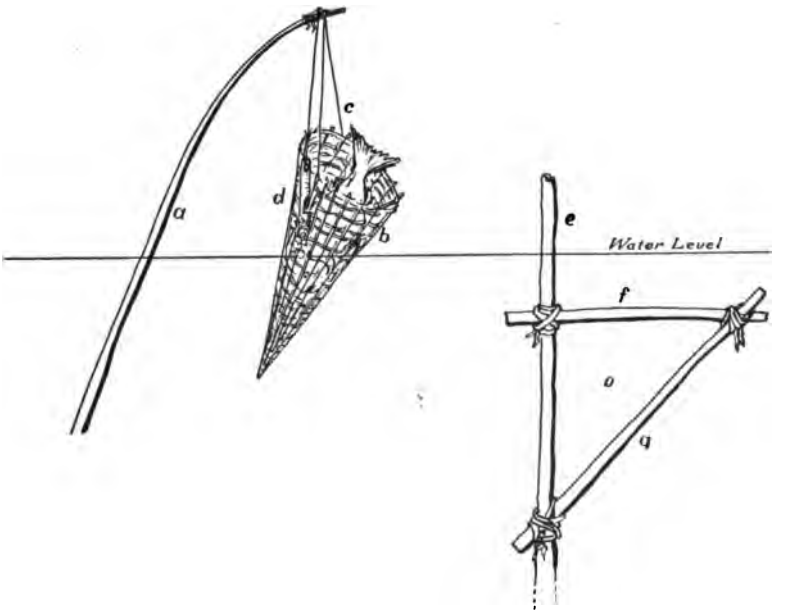


FIG. 5.—Fish trap of Hypuriná Indians. For lettering, see fig. 4. *o*, opening in which basket is secured and set.

rude wooden figures of birds and other animals, and imitate their notes. (Plate 1.) Their musical instruments are wooden drums, and

horns and trumpets of bark and hollow cane. The songs procured were generally of war. The following are the text and translation of some of them. (For music see figs. 6 and 7.)

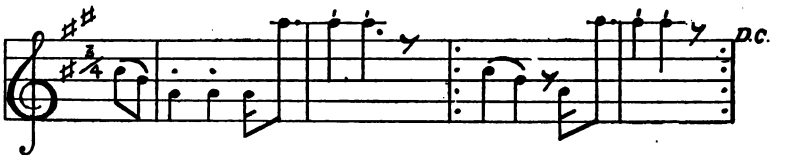


FIG. 6.—Hypurinâ Indian war song.

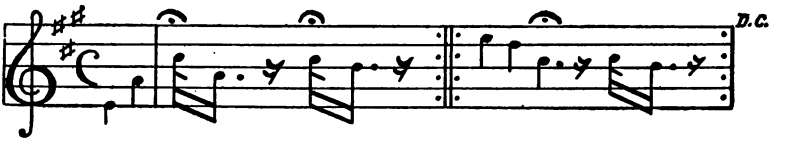


FIG. 7.—Hypurinâ Indian girl's song.

SONGS OF THE HYPURINAS.

1. īwāhā nīsīpĭngā nĭpīnā pūrī pānī′: I go down below (down the river), who knows whether I shall return—or die there.
2. kōnai̯ ītākūrī mākōkwā′ wīchī mīngānī: When the macocaua sings it sings well.
3. shāmbānā ūmbārī kīrāpārā hīnī shāmbānānī: The leaf that calls my lover when tied in my girdle.
4. mārākūmbī mākūlīnā pōngātā mārākūmbī hātīnīrī sāwākī′ pōngātā: Bring your arrows, I am a warrior. I have my arrows ready and wish to kill you.
5. nāwī mārī kōnĭpī′ mārūtārī nāwī mārīnā pārī′: Now no one can say I am not a warrior, I return victorious from the battle.
6. kākōtīrī nāpīrī kai̯ūtīpānā′ pērītī: I am a serpent, when I bite my enemy dies.
7. wai̯nī kīū kānānīpānī yūīmā pānī kānū: I go to die, my enemy shall eat me.
8. kā wīrĭtū kōo̯wārū kosānātī wākūrī shĭnīnĕ: I am wounded in the fight, but I shall not die.

LIST OF WORDS FROM HYPURINA.

The first column of names of parts of the body was taken while there were several of the tribe present to correct it. The second column was taken from a boy who could speak nothing else. The other Hypurinas said this list was from a dialect called (Sĭngānānērī′), that of the toucan-clan or people.

Both lists of parts of the body seem to have the personal pronoun (I or my) in composition, in the first prefixed nĭ′ or nĭ′u, in the second suffixed āchī′ or ānchī′. Thus: tō hū(n) or tāwān, the forehead, gives, first, nĭtōhū′(n); second, tāwānchī′. Pōtō or pōtū, the mouth, gives, first, nĭpōtū′; second, pōtōnchī′. Kĭtĭ′, the foot, gives, first, nĭkĭtĭ′, and, second, kĭtĭnchĭ′, etc.

head: ĭkīwī′	nose: nĭkĭrĭpĭ′—kīrĭnchī′
hair of head: kīwĭshākī′—kīwĭsīkēchī′	mouth: nĭpōtū′—pōtōnchī′
forehead: nĭtōhū′(n)—tāwānchī′	inside of mouth: nĭnāmāhā′
ears: nĭkĭmbī′—kēmbĭtai̯chī′	tongue: nĭnĭnĭ′—ĭnānĭ′
eyes: nĭnōkī′—ōkī′	teeth: nĭsērĭhĭ′(n)—sērĭĭnchī′

beard: shīwāpātō′—shāmbōtō′
neck: nĭnōpĭ′
breast: nĭtōrōtā′—tōrōtānchī′
shoulder: nĭsōtārītā′—sūtārītānchī′
arm: nĭkānōkĭ′—kānōkĭnchī′
hand: nīwā kūnūtā′—wākūnchī′
finger: bīōkīchī′
finger-nail: nīsāwātā′—sāwātaichī′
heart: nānkīpā′—ānkūpaichī′
stomach: nĭtūrūmā′—tūrūmānchī′
blood: nīhīrĭgā′—ārānkāchī′
thigh: nĭpōrĭnā′—pōrōkānchī′
leg: nĭtāpĭkī′—kāpĭkānchī′
knee: nĭpōtōrĭkĭ′—pōtōrākĭnchī′
foot: nĭkĭtĭ′—kĭtĭnchī′
toe: nĭkĭtĭkĭ′—kĭtĭkĭ′
toe nail: nĭsāwātā′—sawataikĭchī′
God: ———
devil: Kāmīrī′
man: kĭkĭ′
woman: sītū′
husband: nūdānīrī′
wife: nĭndānīrū′
boy: nātā kūnī′ wākūnī′
girl: nātā kūrū′ wākūrī′
father: nīrī′
mother: nātū′
son: nāmārī′
daughter: nīhātirū′
brother: nĭpīrĭ′
sister: nĭtārū′
chief: tūshā′wā
dog: hāngĭtĭkĭ′
hen: pātārī′
tapir: kīāmā′
fish: shīmākī′
scale: ōtāntā′
tail of fish: ōshītā′
bird: kŏtī pīrĭkī′
feather: ĭmĭngĭ′
wing: ĭkīrĭtā′
beak: ĭmĭngĭtā′
snake: ĭmĭnĭ′
frog: tūrūtĭ′
turtle: kūmbīrī′
turtle shell: kūmbīrī′ ōtāhā′(n)
egg: nākī′
deer: mānītĭ′
otter: ĕnĭārī′
paca: kaiātĭ′
duck: ōpai′
toucan: sĭngānī′
tree: ĭmīnā′
vine: āhā(n) pīsā′
leaf: āhā sūpā′
branch: āhā pōrī′
root: āhā kōsā′
flower: āhāwī′
fruit: kārīpĭnkā′
tobacco: āwīrī′
banana: sīpārī′
sweet potato: chīpālī′
corn: kēmī′
cotton: nāpōāchā′
rum: kāwī′
stone: kaiīsūnī′
sand: kīpáchĭ′
bow: tāpūchĭ′
arrows, war: mākūrīnā′
arrows for fish: sīrī pīchĭ′
bow-cord: tāpū chīchā′
blow gun: ĭkānā′
axe: kĕtaiī′
spear: kāwādā′
knife: īwātā′
pot: kōpītĭ′
canoe: āhātā′
paddle: mēkūchĭ′
hammock: kīkōchĭ′
house: āwīkū′
mat: kōchītā′
water: ĭmbōrāhā(n)′
river: wēnĭ′
rain: ĭmbōrāha(n)′
sun: ātōkāchĭ′
moon: kāsīrĭ′
stars: ĭwīrĭkĭ′
night: ĭngīātā′
dark: māpīāhā′(n)
morning: pākāmārā′ pīsā′
day: pākāmārā′
fire: shāmīnā′
smoke: shāmīnā′ sīnĭ′
ashes: shāmīnā′ ĭchĭkū′
bone: āpī′
large: nūtāhŏwīti′
small: wāshāngĭtĭkĭkā′
cold: kāchĭngārĕ′
hot: kāpūtākā′
good: hārārī′
bad: kōnāhārā′
sweet: pūchūā′lī
sour: kāchīūrī′
bitter: kĭpīshī′
tall: ĭtanū′
short: kōnūtānūrī′
round: ĭpōkĭtā′
sick: āmīānātā′

lame: māhītūrī′
blind: kona kowkīnī′
asleep: ĭmā kāpĭkā′
distant: ōtākūlī′
near: kōnaitākūlī′
wet: īhāngā′
dry: ĭpĭpĭngā′
to kill: nōkārī′
to cook: nāshītā′
to eat: nĭnīkā′
to drink: nīhātā′
to fish: nīsāpīhātā′
to hunt: aiāta′
to walk, to go: nĭsĭpĭnga′
to die: wachanĭpĕ′mbi
to cry: nĭchĭhĭ′ntā
to laugh: nīsīrī′
to talk: nĭsāngĭrĕ′
to sing: nĭshĭpōātā′
to sleep: mĭnāpĕ′
to smoke: nāwīrī pīhā′tā
one: hātīkā′
two: ĭpīkā′
three: ĭpĭpākĭnī′
four: māpākā′
many: ĭtūrī′
I: nōtā′
thou: pītā′
he: haitārī′
we: ātānānī′
no: kōnā′
yes: ārī′
to-day: wāchārī′
to-morrow: ātānā′
yesterday: kīta′

THE JAMAMADÍ.

The Jamamadí are a small tribe of forest Indians, apparently limited to the vicinity of the Marmoreá Mirí, a small stream entering the Purús from the southwest, at about latitude 8 south, longitude 67 west from Greenwich. A further study of the Indians of this region may prove them to be an isolated group of a more extended tribe. Their language is related to that of the Paumarí (Arauan family). Their name seems to be from the Paumarí and to mean "wild men" (*jũwā-māgĭ*).

In 1873 the pioneer rubber gatherers on the upper Purús had just come into contact with them.

At this time (1901) they seem to be reduced to two small villages, one on the upper Marmoreá and the other near its mouth, and they do not number probably more than 100 persons in all.

The village visited had been so nearly destroyed recently by pestilence that but a faint idea could be gained of their normal condition. They had two chiefs or headmen, but these seemed to have little power over them. Like the neighboring tribes, they go naked but for the tanga, this being a little apron of cotton threads, colored red with anatto, and 3 by 4 inches in size for the men and 3 by 6 for the women (see fig. 15). It is supported by a bark cord around the loins. This cord is hidden by the women under a belt of cotton or bark cords as broad as the three fingers and colored red.

Both sexes pierce the lobes of the ears and the septum of the nose. The men wear little plugs of reed or resin in the ears. The women use as ear ornaments little disks of mother-of-pearl fastened to small cords, which are drawn through the ears and secured behind the head, the disks thus showing in front of the lobe (Plate 4, fig. 4). Both sexes use little hollow pieces of wood in the nose. The younger chief

had placed in this nose cylinder a long red macaw's feather, which thus stood out at the side of his face (Plate 4, figs. 7 and 8). Their hair is allowed to fall down in front and is cut straight across the forehead about 2 inches above the eyes. The hair of the temples is allowed to fall to the level of the eyes, where it is cut straight to the ear. The hair behind is cut at the neck. The men have a narrow mustache and a few bristling hairs on the chin (Plates 2 and 3).

The men generally wear a narrow belt of cords with a tassel of feathers or anta's (tapir's) hoofs at one side (Plate 4, fig. 3). The women wear necklaces of monkey's teeth and bright shells (Plate 4, figs. 5 and 6) and armlets of white beads and bark. On feast days the men wear curious crowns, shaped like a hat brim. These are about 2½ inches in width and made of palm leaf, with warp of bark cord. To the outer edge of this is attached a fringe of red and black toucan feathers (Plate 4, fig. 1). This is worn like a crownless hat, the top of the head standing up through it. The chiefs are distinguished from the others by wearing a crown made of numerous tassels of red and black toucan's feathers fastened by short cords to a narrow band about the head (Plate 4, fig. 2).

In common with the neighboring tribes they are snuff takers. This habit is general among them, the women using it also, but not so often nor so openly as the men. The green tobacco leaves are toasted upon the bottom of a clay pot (Plate 5, fig. 3) turned over the coals. They are then tentered out on sticks over the fire until they are perfectly dry. The mortar is made of the shell of the Brazil nut (Plate 5, figs. 1, 2, and 8), the pestle of heavy wood. The mortar is partly filled with live coals, which are shaken in it to thoroughly heat it without burning. Then the leaves are pounded and ground into the finest dust, which is of a greenish color. The red bark of the root of a certain shrub is scraped to clean it of dead bark and earth and is then burned and the ashes carefully collected and mixed with the snuff in about equal parts.

For taking the snuff they are each provided with a hollow bone of a bird's leg, this being about 5 or 6 inches long and one-fourth inch thick (Plate 5, figs. 4, 6, and 7). One end is rounded with beeswax to make it fit the nostril. The snuff is carried in boxes made of river shells (Ampularia) (Plate 5, fig. 5), but several of the young men had procured percussion-cap boxes of the rubber gatherers. Snuff taking was a matter of importance with them, two persons being necessary for its proper performance. One of these put as much as a half or a fourth teaspoonful of the snuff into the palm of his hand and held it out to his neighbor, who placed the rounded end of the bone in his nostril and, stooping over, drew the other end slowly along the edge of the snuff, drawing it up with deep breaths, then changing to the other nostril. After he had finished he drew a long feather through the

bone, that nothing might be lost, and then offered his palm and snuff to his friend, who went through the same performance. The others who were near watched the performance with interest, making remarks as it proceeded. The one who holds out his palm stands perfectly motionless during the snuff taking.

The permanent residence of the Jamamadí is a great conical, communal house, fitted with cells or rooms for all the families of the village. These are arranged in a circle within the outer wall of the building, leaving the center clear for dances and assemblies (fig. 8).

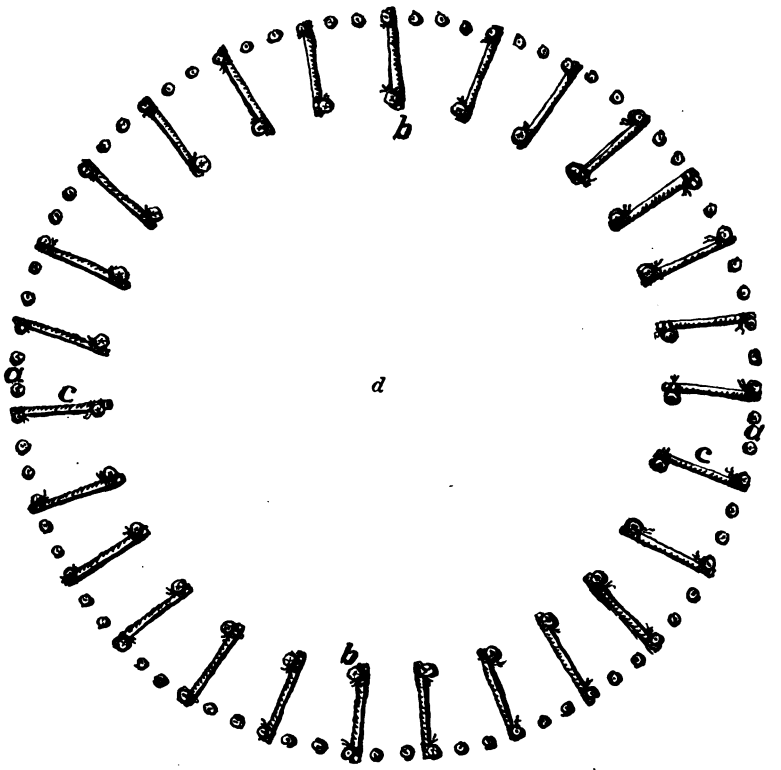


FIG. 8.—Ground plan of Jamamadí Indian house. *a*, outer posts; *b*, inner posts; *c*, room; *d*, inner open space.

The building visited was about 130 feet in diameter and about 70 feet high. The framework consisted of 100 small posts, 4½ feet high and about 4 feet apart. Near the top of these posts a strong hoop of poles was fastened, being tied with vines to each post. Inside of this outer circle of posts, at a distance of about 12 feet, a second circle of stronger posts was set, about 14 feet high and 12 feet apart. The tops of these posts were notched, and in these notches a second hoop of poles, tied end to end, was placed. Long, slender poles, rafters, were now lashed at their larger ends to the bottom hoop about 2 feet apart and leaned

upon the inner hoop toward the peak of the building (fig. 9). A few of the longer ones reached the peak above, where they were fastened together (fig. 10). Upon this skeleton was tied a roof of thatch. This was made of strips 2 feet in width and 8 or 10 in length of the leaves of the caranaí palm, split, and braided over a narrow piece of wood.

FIG. 9.—Section of Jamamadi Indian house. *d*, lower hoop; *e*, upper hoop.

The first course of thatch was laid upon the foot of the rafters, just over the lower posts, and carefully attached to each rafter, the strips being tied end to end so that they reached around the building. Another course was laid on above this, overlapping it about a foot,

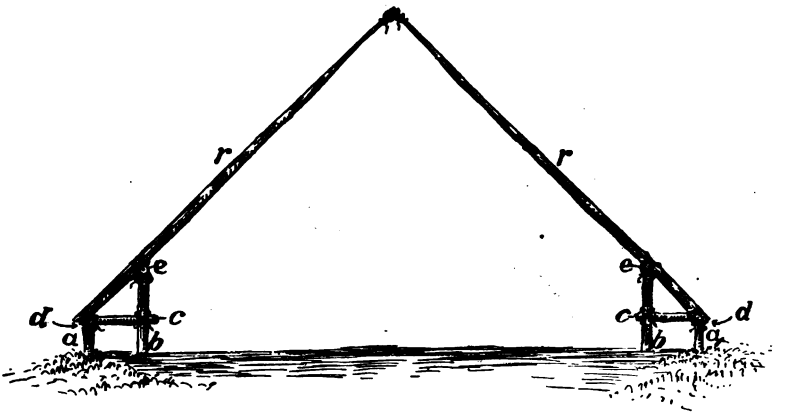


FIG. 10.—Cross section of Jamamadi Indian house. *a*, outer circle of posts; *b*, inner circle of posts; *c*, pole dividing the rooms; *d*, section of lower hoop; *e*, section of upper hoop; *r*, rafters.

and so on till the peak was reached. There were no doors or windows, the spaces between the posts of the outer circle and below the lower layer of thatch serving for entrance and light and air. The space between the outer and inner circles of posts was divided into rooms by tying a pole from each inner post at about breast high to the

top of an outer post opposite. This provided 25 cells or rooms about 12 feet square. The poles served for supporting the hammocks of the occupants. The whole building was most carefully made, even the vines used for holding it together being peeled and scraped (fig. 11).

The Jamamadí had left this great building on account of the pestilence, and had erected several sheds 14 feet square, with thatched roofs. These were entirely open at the sides and had platforms of split palm

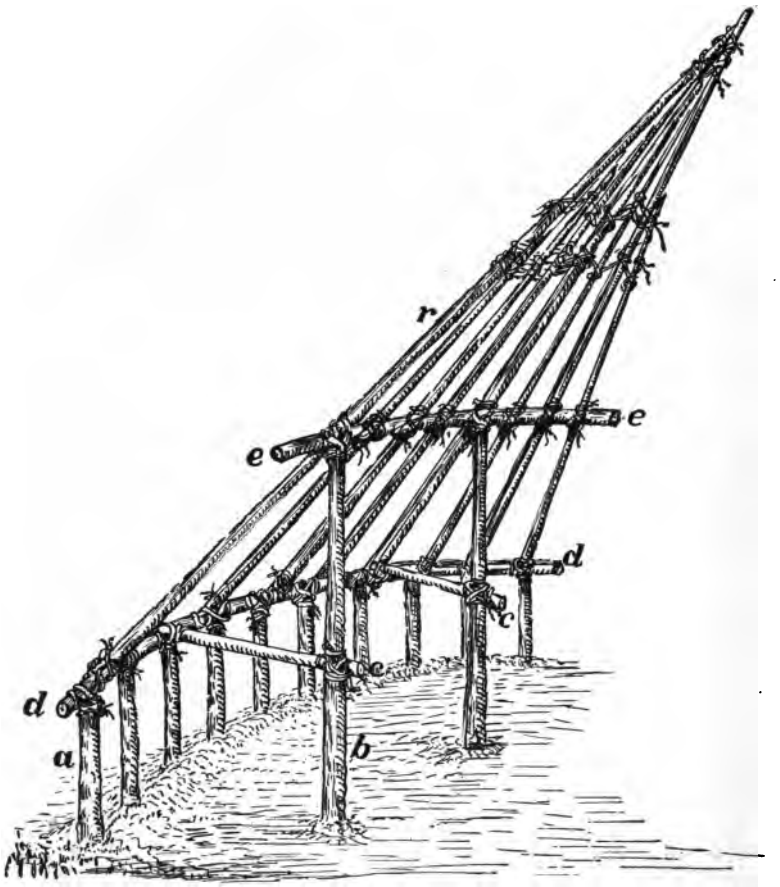


FIG. 11.—Detail of construction of Jamamadí Indian house. *a*, outer posts; *b*, inner posts; *c*, pole dividing the rooms; *d*, lower hoop; *e*, upper hoop; *r*, rafters.

wood raised 2 feet from the ground to serve as floors. These were much like the poorer dwellings of the Tapuios, and probably made in imitation of them.

The Jamamadí are agriculturists and hunters. Their method of cultivation is with fire. They cut the timber and burn the leaves and smaller brush during the dry season, thus clearing the surface of the soil, which they then plant among the logs and stumps. They get about two crops and then allow the land to grow up to forest again.

The first civilized men to visit them say they were then girdling the trees with stone axes by pounding off the bark. Afterwards these were burned down by piling logs against them. They now have a few steel axes which they have procured from the rubber gatherers.

They raise corn and manihot, pineapples, bananas, and plantains, the pupunya palm, tobacco, sugar cane, and a few other plants. Their corn is quite distinct from that cultivated by the Tapuios, being much taller and having a softer grain. They were found parching the ripe corn for food. They cultivate both species of manihot, but the more ordinary one seems to be the nonpoisonous, called maka-shē'ra. This is cooked like potatoes, and a flour is also made from it, which is baked into cakes (beju). In pressing the juice from the manihot they employ the "tipi-ti," a long tube of woven rattan, common among the Tapuios for the same purpose. (Plate 7, fig. 1.) The only use I saw them make of the sugar cane was to chew it to get the sweet juice. The fruits of the pupunya palm are eaten and the old wood is made into bows.

They are great hunters, the weapons being the blowgun and poisoned arrows, and the bow and arrows. (Plate 6, figs. 3, 5, 6, 7, etc.). The blowgun is a carefully made weapon of heavy wood, 10 or 12 feet long, round and tapering, and covered with rattan. It is in every respect like those of the tribes on the Peruvian Amazon. The arrows are needle-like splinters of palm wood. The quiver is of palm leaf carried by a string around the neck. A small calabash with a hole in one side is also hung from the neck. (See Plate 6, fig. 13.) In this is carried the tree cotton for wrapping the end of the arrow to make it fit the bore of the gun. The poison, unlike that of the upper Amazon, is fluid, and is heated until it foams, when the points of the arrows are dipped into it and passed through the fire to dry. The poison is said to be made only by the chiefs, who keep the formula secret. They also prepare a counter poison, which consists largely of salt, with which they cure animals slightly wounded which they wish to tame. They carry with them on the hunt a broad band of bark which is drawn about the body beneath the ribs; when they are going to shoot they draw this tightly around them. (Plate 6, fig. 2.) The blowgun is used for birds and monkeys and game in the trees. For game on the ground they use the bow and arrows. The bow is short and stiff and made of black palm wood, the arrows are long and heavy, the shafts of reed and the points of palm wood. They are said to sometimes poison these.

The Jamamadí use bark boats (fig. 12), made from a single piece (fig. 13), taken from a standing tree said to be the jutahý. The canoes are about 16 feet long and 3 feet wide, flat on the bottom, and the ends are drawn up and tied, thus forming hollow beaks. They are lashed and braced into shape and are then turned over the fire and heated

until they are dry and hard. They seem to be used as a means of conveyance up and down the river rather than as fishing boats. The paddles are long and pointed.

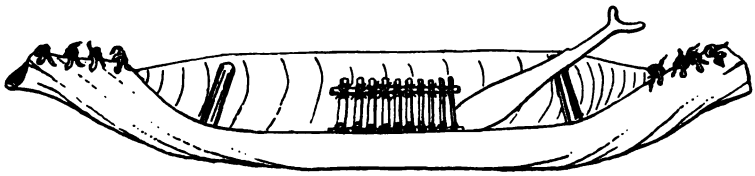


FIG. 12.—Bark canoe of Jamamadi Indians.

These Indians make earthen pots of fire clay for holding water and for cooking purposes. No ornamentation or painting was seen upon any of them. They were once noted for making fine bark hammocks,

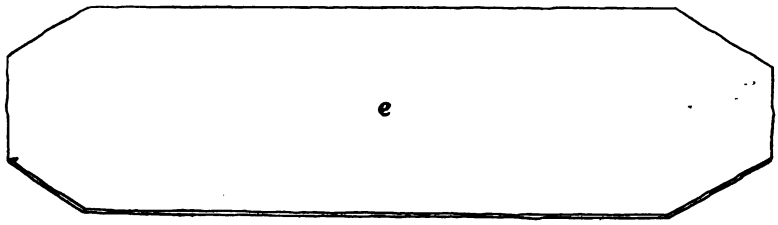


FIG. 13.—Strip of bark from which canoe is made. (See fig. 12.)

but they now prefer to trade tame monkeys to the rubber gatherers for cheap cotton hammocks from Pará. (Plate 7, fig 5.) During the season they collect a few nuts and a little sarsaparilla for trade with the settlers.

LIST OF WORDS OF JAMAMADÍ.

head: tā tī′
hair: tātī′-kōnĕ′
forehead: nōkūbākō′
eyes: nōkō′
face: ĕbĕtĕ′
nose: wīdī′
upper lip: bōnō′
under lip: īfū′
tongue: ĕbĕnĕ′
teeth: īnū′
chin: ĕnĕdĕ kōnĕ′—perhaps beard
neck: nāmīdĕ′
shoulder: kārōwī′
arm: mānū′
hand: yĕfĕ dābō′
fingers: yĕfĕ kāwī tārīnī′
finger nails: ātūrīnī′
breast: yūhārī′
belly: dūrū′
leg: ĭ′sū′
foot: tĕ′mĕ
thigh: fānākō′
toes: nāmīdīnī′
ear: vā′rābō
man: yā′rā
woman: fānāwī′
boy: mādā hā′ (n)
baby: yāuīní′
fish: ābā′
dog: jūmai′
tapir: āwī′
tobacco: cīnā′
corn: kīmī′
sugar cane: cānā′
cotton: mōfū′
pot: jīwāhā′ (n)
boat: kānāwā′
paddle: kūyārī′
blow gun: kārābōhā′ (n)
belt for blow gun: kāmātā′

mortar for snuff: mōĭ mākĭ′
bone tube for snuff: maupā′
shell for snuff: wāhū′
snuff: aūrĭnĭ′
tanga: sĭū′
house: ūbĕ′
bow: dĭdĭsā′
string: madĭnĭ′
sun: lūkātĭ′
moon: kāsĭrĭ′
water: pā hā′ (n)
fire: hĭmānĭ′
one: ūhārĭnĭ′
two: fāmĭnĭ′
three: ūhārĭnĭ′ fāmĭnĭ′
four: fāmĭnĭ′ fāmĭnĭ′
ten: dāmĭnĭ′

THE PAUMARI.

The Paumarī (Arauan family) are river Indians, strictly confined to the main stream of the Purús and the chains of lakes in immediate connection with it. They are said to have once inhabited the Purús to near its mouth, but appear to be limited at present to the territory between the Ituchý and the Rapids. They are unable to endure contact with the forms of civilization existing among the rude rubber gatherers of the river, and are rapidly diminishing in numbers. They exist in small communities of a few families each, every one of which has its own chief or headman, though this person seems to have no great authority over them. They belong to several clans or subtribes, of which the following names were given:

The Otter people: Sābou kā Pāumārĭ.
The Alligator people: Kāsĭĭ kā Pāumārĭ.
The Vulture people: Mājūrĭ kā Pāumārĭ.
The Peccary people: Hĭrārĭ kā Pāumārĭ.

They are a humble, cowardly people, living in deadly fear of the Hypurinás, their neighbors on the upper river. They are so childish and simple that they are easily imposed upon by the settlers on the river, and are persuaded to undertake long and exhausting labor at the paddle for a few drinks of rum, of which they are inordinately fond.

They love music and make Pan's pipes of reeds, and rude trumpets of earthenware. While they are pulling at the paddle they are continually singing (fig. 14). The following are translations of some of their boat songs:

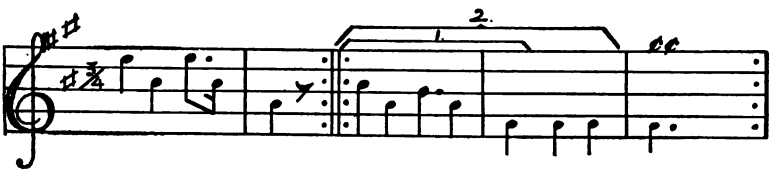


FIG. 14.—Paumarĭ Indian canoe song.

1. My mother when I was little carried me with a strap on her back. But now I am a man and don't need my mother any more (fig. 14).
2. The toucan eats fruit in the edge of my garden, and after he eats he sings.
3. The jaguar fought with me, and I am weary, I am weary.

The following they call the song of the turtle:

I wander, always wander, and when I get where I want to go I shall not stop, but still go on.

They pass much of their time along the river, roaming from one sand bar to another in search of food, but have more permanent villages on the lakes inland, which they occupy during the rainy season.

They are all marked with a peculiar skin disease which leaves large white spots on the hands and feet, and shows on the face and other parts of the body in dark, ashy blotches, which itch continually. One

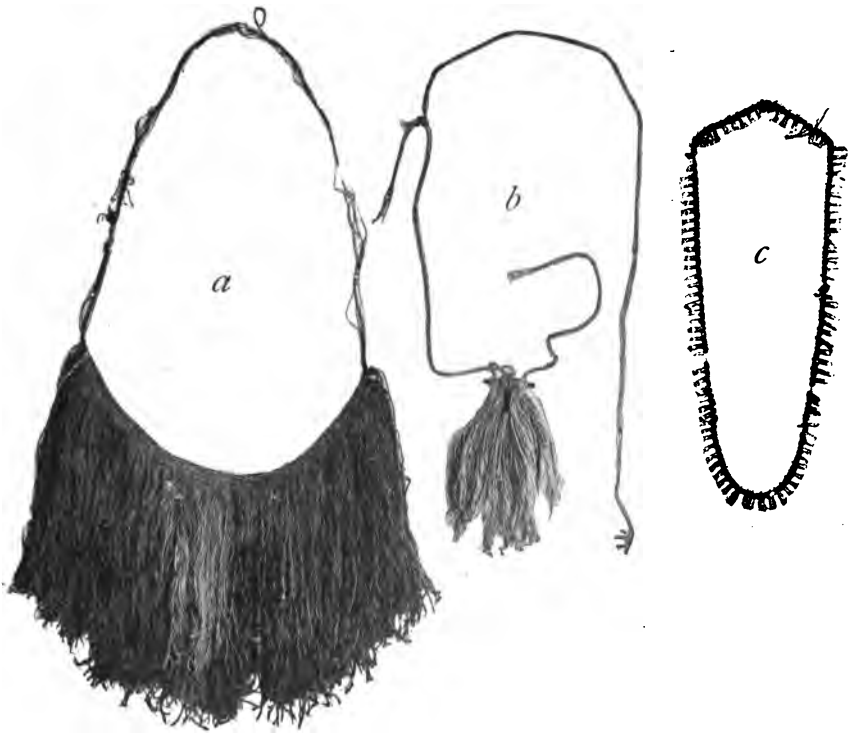


FIG. 15.—Clothing of Paumarí Indians. *a*, woman's apron (tanga); *b*, man's apron (tanga); *c*, necklace of monkey's teeth.

old fellow, covered with this disease, was seen lying naked on a mat scraping himself with a clam shell. They make much greater use of paint than the other tribes of the Purús, covering their bodies and limbs with broad, horizontal, red stripes. Their paint is made by mixing annatto with balsam copaiba. The painting is done by dipping the ends of the fingers in the paint and drawing them around the body and limbs. The face may be entirely covered or painted in fanciful stripes. They go bareheaded and barefooted, and dress in the tanga, a little apron 2 by 4 inches in size, made of cotton threads and colored red with annatto (fig. 15). The aprons of the women are a little larger

(fig. 15). The hair is cut square across the forehead and allowed to hang down the neck. They pierce the lips and the septum of the nose, ordinarily wearing plugs of wood in the orifices, but are said to don tusks of wild animals on feast days. When they were given rum they carefully pressed in the plugs so as to lose none of the drink.

The average height of several men measured was 5 feet 2½ inches.

They with the other Purús tribes cultivate a little tobacco, which they only use as snuff. The green leaves are toasted over the fire and powdered in little mortars made of the case of the Brazil nut (Plate 8, fig. 3) and then mixed with ashes. The ashes from the hulls of the fruit of the chocolate bean are used for this purpose. They inhale the snuff through a pair of hollow bones of a bird's leg (Plate 8, fig. 1). These are fastened side by side with a braid of cotton thread, and the upper ends are rounded with beeswax to fit the nostrils. A quarter or half teaspoonful of snuff is placed in the palm of the hand or in a clam shell and drawn up with one or two long breaths. The snuff box is made of a river shell to which a neck formed of bone has been cemented (Plate 8, fig. 2). They are said to make a fermented drink from fruits, but this was not seen.

They pass much of their lives in their canoes; these are narrow dug-outs 12 or 14 feet in length, and sharp at both ends (Plate 9). Their paddles, instead of being round-bladed like those of the Tapuios, are long and narrow.

The great level sand bars along the river are made use of by them in towing their canoes on their voyages upstream. A Paumarī would be frequently seen walking along the edge of the bar towing his canoe, holding his family and all his possessions, to new fishing grounds, his wife sitting in the stern with a steering paddle holding the canoe from the shore.

They live in little oven-shaped huts, so low that they have to get on their hands and knees to enter them. These are made of long, narrow palm-leaf mats, spread over a framework of sticks bent and stuck into the ground at both ends. The mats are carried in their canoes, so that they always have their houses with them. Their more permanent villages on the inland lakes are made of houses of the same kind.

When the water rises over the sand bars in the rainy season they move their villages upon large rafts anchored in the lakes. These rafts are made of logs of light timber on which a floor of strips of palm wood is tied with vines. On this they remain, rising and falling with the flood and its ebb until the dry season uncovers the sand bars again. They have a tradition accounting for this curious custom. Long ago the people of their tribe built their villages only on the land like the other tribes, but one year the flood rose to a much greater height than usual, covering the sand bars, and then the lowland, and finally the terra firma. The people climbed into the trees, and lived

for a time upon fruits and leaves, but finally all were drowned or died of hunger but two; these lived until the flood abated, when they descended and took possession of the earth again. These were the ancestors of the present tribe of the Paumarī. At the beginning of the rainy season they built a raft and moved their hut upon it, that they might not be drowned with the flood, and their descendants have kept up the custom to this day.

They are said to bury their dead in a sitting posture, breaking up the weapons and personal possessions of the deceased and burying them with the body, and building a cover of the same character as their houses over the grave.

They live chiefly upon fish, turtles, and turtles' eggs. They are said to be so expert in catching turtles, that they can dive to the bottom of the river and take them there. They capture large numbers as they come out to the sand bars to lay their eggs and keep them alive for future use in pens made of stakes placed in the lakes near their villages.

They gather wild fruits and have small gardens. They keep a few dogs procured from the settlers, and some chickens which seem to accommodate themselves well to the wandering lives of their owners. They make a small amount of india rubber to trade with the settlers, and collect a little balsam copaiba, and in the season, make oil from turtles' eggs. This is the famed turtle butter (*manteiga de tartaruga*) which is an article of commerce and made use of by the civilized Brazilians in cooking. They collect the eggs from the sand bars, using a sharp stick to find the deposits and their paddles as spades to dig them out. A canoe is filled half full of eggs and the owners get in and dance upon them with their bare feet. When all the eggs are crushed the oil rises to the surface and is skimmed off into pots.

Their pottery is rude and unpainted, and the mats used in covering or flooring their houses are usually without colors or figures.

LIST OF WORDS OF THE PAUMARI.

head: dādī′
hair: dādī′ kāfŏ′nī
forehead: ātai′
face: nōkū′ī
ears: mōrōbū′ī
eyes: nōkū′ī bādā′nī
nose: wīrīdī′
mouth: bōdī′
lip: ī hī′
tongue: ā bā′nī
teeth: ĭnū′ī
chin: kānādai′ī
beard: nādai′ kŭ sauīnī′
neck: nābīdi′
breast: mākōīni′
shoulder: māntōsī′
arm: wādī′
hand: sā ai′ kai dā′nĭ (upper side)
hand: sā ai′ kābōdĭnĭ (under side)
finger: sāai′
finger nail: sāai kānā kōdĭ′nĭ
heart: wāī
blood: āmā′
skin: ăsā fīnī′
thigh: kābāhai′ī
leg: ā wai′ī
foot: dāmai′
big toe: dāmai′ nōkū′nĭ
toe nail: dāmai′ kānā kōdĭ′nĭ
devil: baiadī′

man: mākē′rā
woman: gāmō′
girl: gāmō′ pa͡isī′
boy: mākē′rā pa͡isī′
father: bīı′
mother: mīā′
son: kŏ′dĭ sa͡iī′ (my son)
brother: kŏ′dĭ ka͡i ū′ (my brother)
chief: ka͡i′dī tūsha͡u′ā (my chief)?
dog: jūmāhī′ jaguar—jūmāhī′
tapir: dā′mā
fish: ābāhīsā′nā
bird: ĭgītā′
feather: bībī′
snake: mākă′
turtle: sīrī′
egg: bānāfā′
deer: ōta͡irī′
duck: wādāmā′
parrot: wīlū′
toucan: jākwā kwā′
tree: āwā′
leaf: āfānī′
root: āwā′ dāmā′nī
fruit: āwā′ bōnō′nī
tobacco: ājīrī′
banana: sīpātī′
corn: jārwā′
cotton: wāgānĭ′nī
mandioca: bōdā′
rubber: sīrīgā′
chocolate bean: kānākā′
cacao tree: kānākā′ āwā′nī
stone: jādī′
sand: kāsī′
bow: kōdā hī′(n)
arrow: ābī hā′(n)
cord: ātū′(n)
blow gun: kārābōḥā′(n)
spear: jūmīdī′
knife: ādū′
cup: wō͡u′
pot: sīā hā′(n)
canoe: kānā′wā
paddle: wānāmī′
cloth: mākārī′
hammock: sī hū′nā
house: gūrā′
roof: kūtĭhĭ′(n)
mat: kāwāsī′
water: pā(n)hā′(n)
river: wa͡i nī′
lake: dākū′
rain: bā hī′
current: jūrā′nī
sun: sāfĭ′nī
moon: māsĭkū′
stars: bōrī′
night: jūmā′
fire: sī hū′(n)
smoke: kāū jĭ′nĭ
ashes: kāū fū′nĭ
large: kārāhō′
small: p͡i sī′
cold: kā fūī′
hot: kā fŏ′nī
good: jāhāmā′nī
bad: jāhārī′
sweet: chīnākī′
sour: chĭkātākī′
bitter: ārāpākī′
sick: kāwāmūnĭkī′
lame: tōnōrōhī′
blind: sākāwānī′
asleep: wādī′
fat: bāsīnā′
distant: nāpa͡i′
near: mā′kārī
wet: abākī′
dry: yānāfōrā′
dead: ābĭnī′

VERBS

to kill: īnābīnī′
to cook: ĭsādōmāhā′
to eat: īhā′
to drink: īāwī′
to fish: nābādā′
to hunt: kārābōhā′(n)
to run: kĭdārāha͡i′
to cry: āsārā′
to laugh: ōhā′nī
to talk: wārīwārī′
to sing: a hī′(n)
to sleep: wādī′
to stand: gā′
to work: mārīnī′
to smoke: kāsīsī′
to sit: āwītĭ′
one: wārānā′
two: bāmīkī′
three: āwhāārā bākōsĭkī′
four: ākū bāmāhā kāmākī′
five: sāa͡i-kā whāārānī′ (once the fingers)
six: sāa͡i kā whārīhā′
part: pītānī′
many: ĭpo͡ikī′
I: ōwā′nī

thou: īwā′nī
the: īōnyā′
no: nyā′
yes: yā′
to-day: īdākābai′
to-morrow: āfūī kaiūmā′
yesterday: īdānījā′

COMPARISON OF ADJECTIVES

sweet: chīnākī′
very sweet: chīnākā′wākī′
sour: chĭkātākī′
very sour: chĭkātākā′wākī′
bitter: ārāpākī′
very bitter, poison: ārāpākā′wākī′

SENTENCES FROM THE PAUMARI.

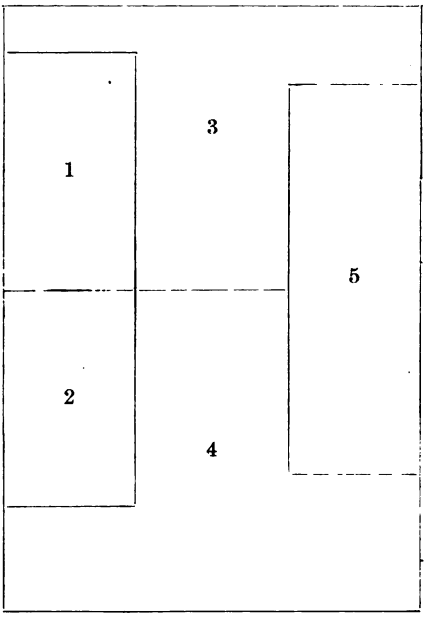
1. I am going with you: kādānyā′ ōkākīhō′
2. I am going to fish—I wish to go fishing: bāhāmā′ ōkābūrū′ kībānāhō′
3. I am going hunting—I wish to hunt: ōkārābōā′(n) kībānāhō′
4. Yesterday I went hunting: īdānījā′ ōkārābōājā′
5. To-morrow I go hunting: āfōkaimā′ ōkārābōā′n kīānā′ kībānāhō′
6. I am going to sleep—I wish to sleep: ōwādī′ kībānāhō′
7. I did not sleep last night: hīdānījā′ jūmā′ wādīrīhī′
8. Let us go to sleep: yābānā′ āwādīā′wā
9. Yesterday I killed a deer: hīdānīja′ ōnābīnī′ hōtairī′
10. The night is very dark: jūmā′ bākī bākī′
11. I have two brothers: hīdāhō′ jāmānī′ ā′jū bāmīkī′?
12. My father is dead: bīī′ ābīnī′ hīdākābai′ wānī′ kābīīrī′ kābai′ ōhō′ jākīhō′.?—
13. My mother is dead: mīā′ hīdākābaii′ ābīnī′
14. I am sick: ōkowāmū′nī′ kīhō′
15. Yesterday I was sick a little: hīdānījā′ whārīhā′ ōkowāmúnī paisī
16. I go to take a bath—I wish to bathe: ōkānāhā′ kībānāhō′
17. I am very warm this evening: āfākī′ jūmā′ wānīkwā′
18. The river has many fish: hīhīdā′ wainī′ kābākī′
19. The river runs much: wainì jōrākī′ kwānā′ wānāmīnī′ jāhārīkī′
20. The deer runs fast: nāhīnā′ tīhīdā′ otairī′ bīnākī′ dārāhā′(n) dānōkī′
21. I have a good canoe: kānāwā′ kājāhākī′ kōdīānyā′ hōjairā′
22. My canoe is old: kānā′wā bōdā′
23. My canoe is new: kōdī kānā′wā jādī′nī
24. I am sick to-day: hīdākābai′ī ōkowāmū′nī
25. I shall be sick to-morrow perhaps: hīdākābai′ī wābīnī′ fōkaimā′ ōkowā-mū′nī??
26. My brother is sick: kōdī ājō kowāmū′nī kīādā′ hīdākābai′ī
27. My brother will be sick to-morrow perhaps: hīdānījā′ wāhā′bīnī kowāmū′nī ā′jō
28. My brother was sick yesterday: kōdī ā′jō kowāmū′nī hīdākābaii′ bīwā hōjā′-wīnī?
29. My brothers are sick to-day: ā′jū kowāmū′nī dākābai?
30. My brothers were sick yesterday: hīdānījā′ wīgāmī′nī kowāmū′nī
31. My brothers will be sick to-morrow: fōkaimā wīgāmī′nī kowāmū′nī wā′bīnī

PAUMARI SONGS.

toucan my sing eat sings.

1. Jākwākwā′ kōdī′ sīrūī āhīa͡iī bīhākī′ āhī′.
   The toucan eats fruit in the edge of my garden, and after he eats he sings
2. Mīā ōnī jānā rīhī a͡iī′ sātī māhā wājāmā′ rīhī mīā a͡iī sātī′, māhā wājāmā′ ōrā ījā tīrīhī′
   My mother carried me when I was young, with a strap on her back, with a strap she carried me on her back but now I am a man and I do not need her any more
3. Jūmāhī′ wīā hārī bānī hīdā āwā kodī kōjā hārī kākā bārūhū hīdā′
   I did not call the onca (jaguar) to my house, but my good drink called him
4. Hārī a͡iī bānāhō wājūī yānāhī a͡iī sātī māhā kōjā hārīā āwā kā tīrīhī′
   Good-by; you will give me nothing more; I am going
5. Mīā a͡iī hō bāsūrī kā pāmwārī′ hī kāmīā ōhō ja͡iī
   O, my mother I am living among the porpoise people (that is people colored like the porpoise-white people)

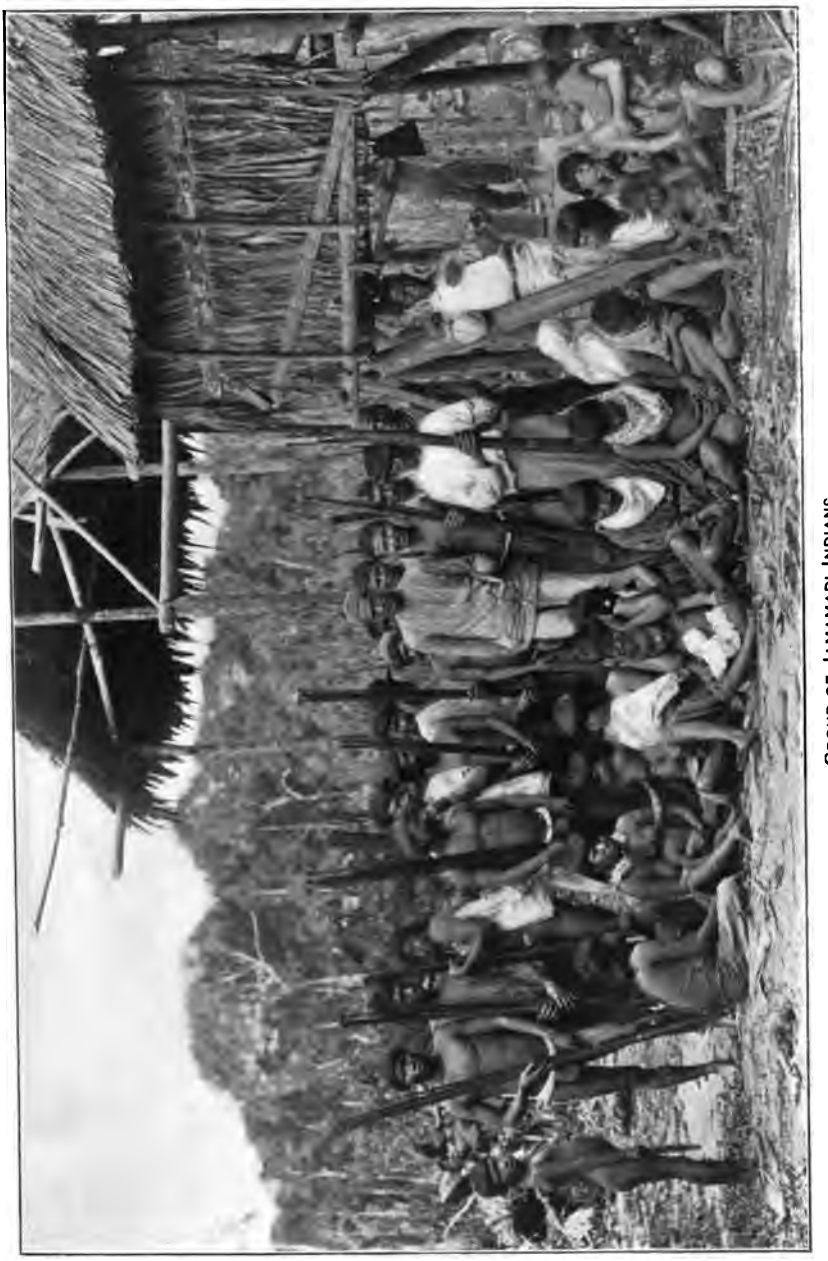
EXPLANATION OF PLATE 1.



WOODEN BIRD FIGURES OF HYPURINA INDIANS.

Figs. 1, 2, and 5. TOUCANS.
Figs. 3 and 4. GULLS.

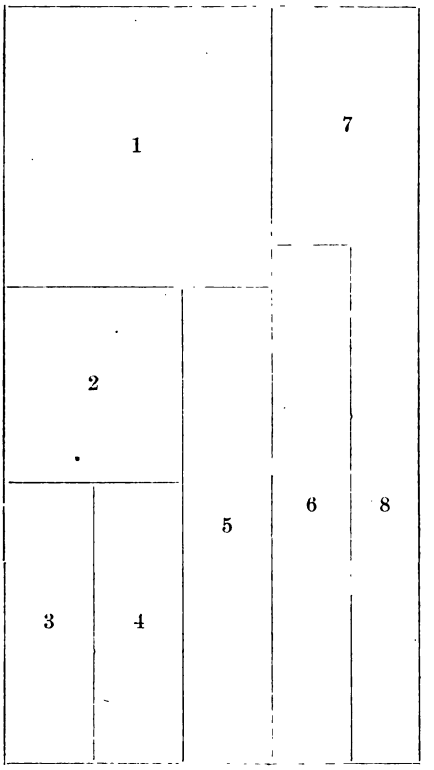
WOODEN BIRD FIGURES OF HYPURINA INDIANS.



GROUP OF JAMAMADI INDIANS.

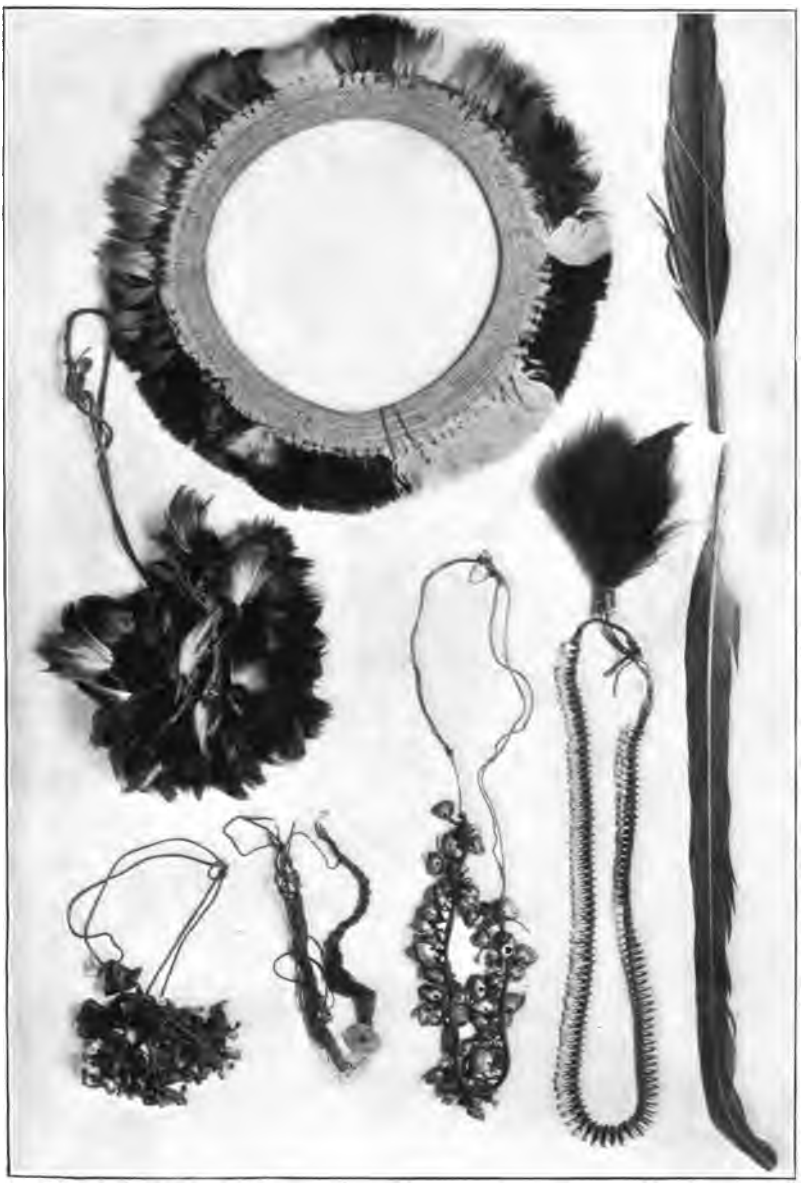
GROUP OF JAMAMADI INDIANS.

EXPLANATION OF PLATE 4.



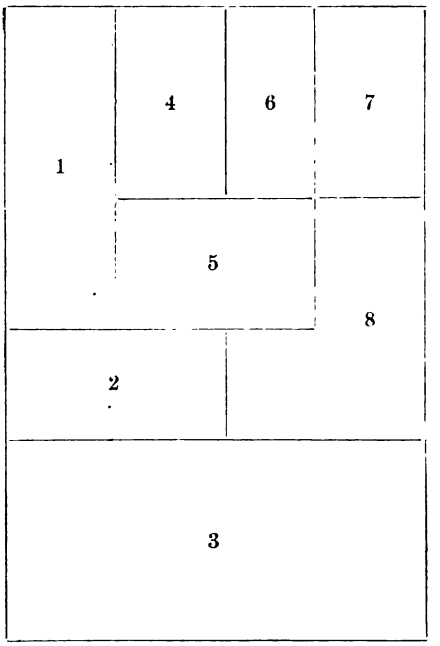
ORNAMENTS OF JAMAMADI INDIANS.

Fig. 1. CROWN OF TOUCAN FEATHERS.
Fig. 2. CHIEF'S CORONET OF TOUCAN FEATHERS.
Fig. 3. GIRDLE ORNAMENT OF TAPIR'S HOOFS.
Fig. 4. PEARL DISKS FOR THE EARS.
Fig. 5. CHILD'S GIRDLE OF RIVER SHELLS.
Fig. 6. NECKLACE OF MONKEY TEETH WITH TASSEL OF TOUCAN FEATHERS.
Figs. 7 and 8. MACAW FEATHER NOSE ORNAMENT.



ORNAMENTS OF JAMAMADI INDIANS.

EXPLANATION OF PLATE 5.

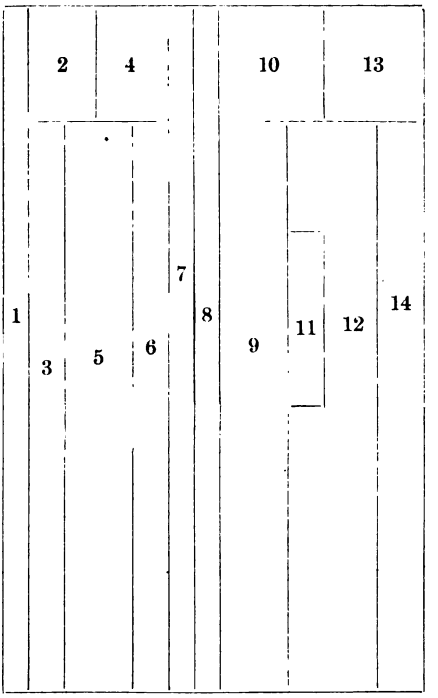


OBJECTS USED BY JAMAMADI INDIANS IN SNUFF MAKING, SNUFFING, AND COOKING.

Figs. 1, 2. PESTLE AND MORTAR (Hypurina).
Fig. 3. CLAY POT FOR COOKING.
Figs. 4, 6, and 7. BONE TUBES FOR SNUFFING.
Fig. 5. SHELL SNUFFBOX.
Fig. 8. PESTLE AND MORTAR USED IN SNUFF MAKING.

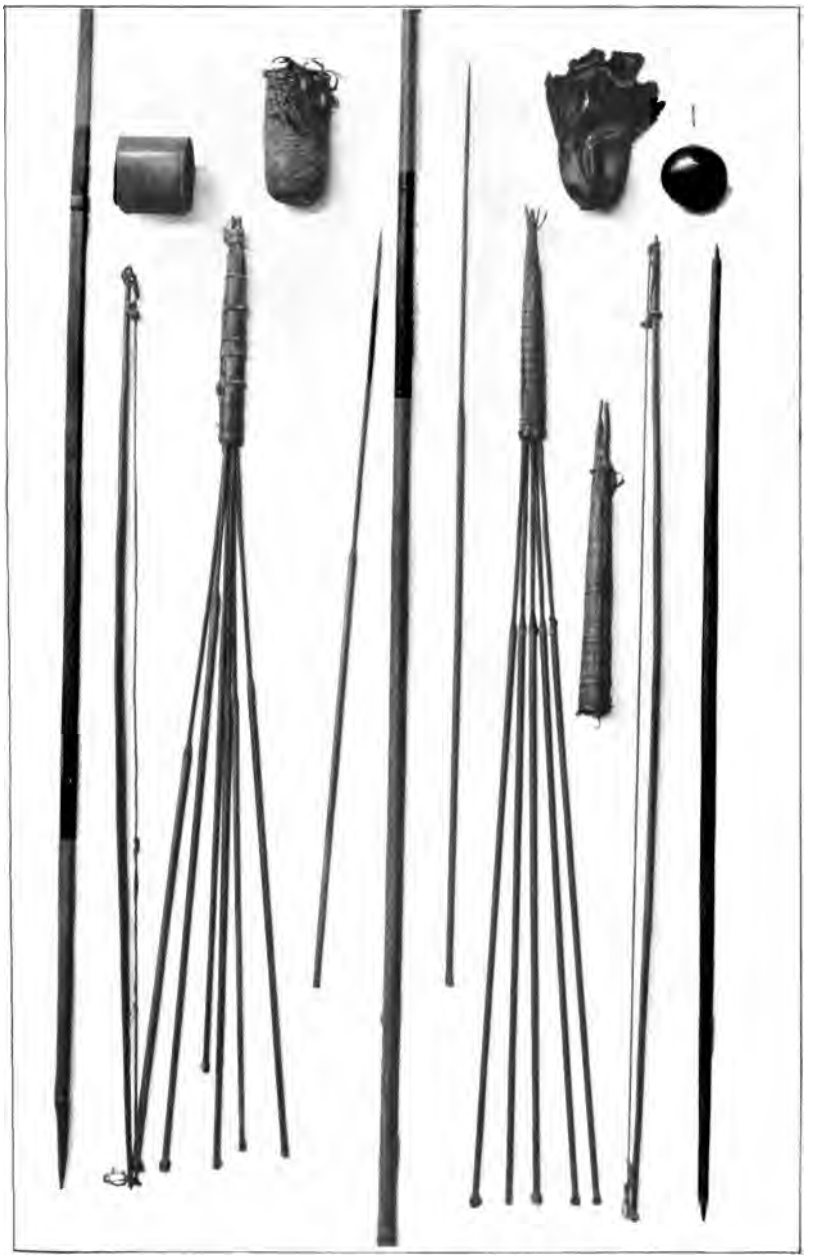
OBJECTS USED BY JAMAMADI INDIANS IN SNUFF MAKING, SNUFFING, AND COOKING.

EXPLANATION OF PLATE 6.



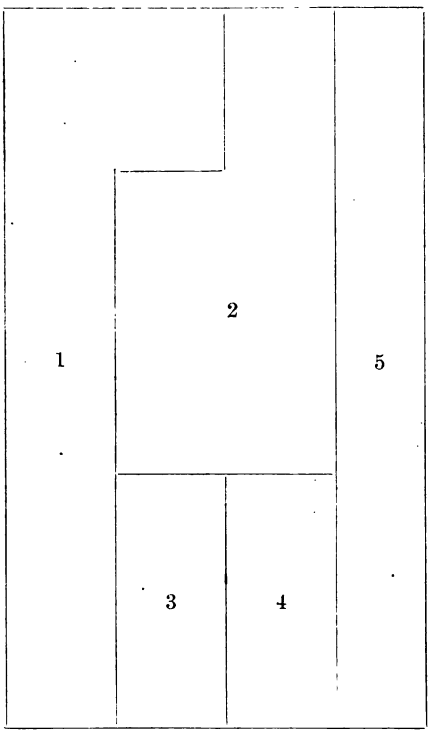
ARMS, ETC., OF THE JAMAMADI INDIANS.

Fig. 1. WOODEN LANCE.
Fig. 2. BARK BAND WORN WHILE SHOOTING WITH THE BLOWGUN.
Fig. 3. BOW.
Fig. 4. WOMAN'S BARK BASKET.
Figs. 5 and 9. ARROWS IN LEAF QUIVER.
Figs. 6 and 8. SINGLE ARROWS.
Fig. 7. BLOWGUN.
Fig. 10. BARK BAG.
Fig. 11. QUIVER OF POISONED BLOWGUN ARROWS.
Fig. 12. BOW.
Fig. 13. CALABASH FOR HOLDING TREE COTTON.
Fig. 14. BOW.



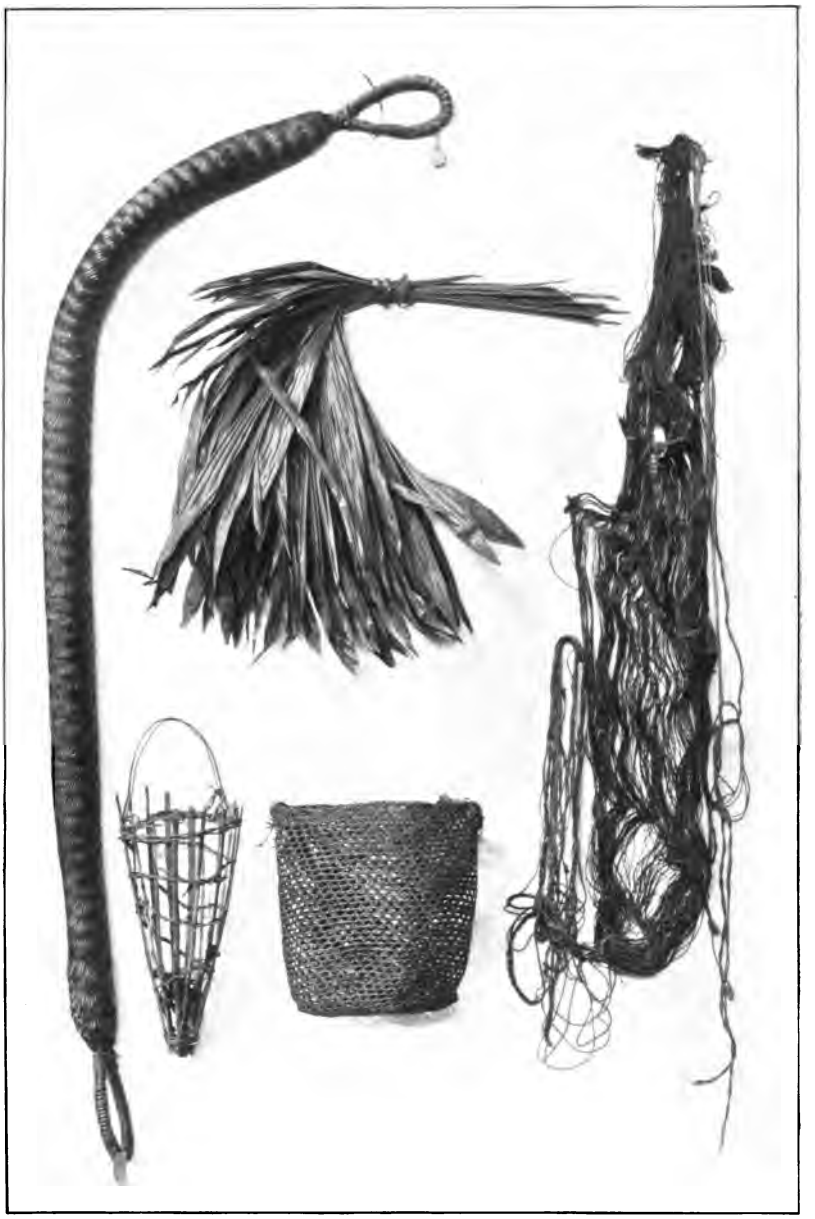
ARMS, ETC., OF JAMAMADI INDIANS.

EXPLANATION OF PLATE 7.



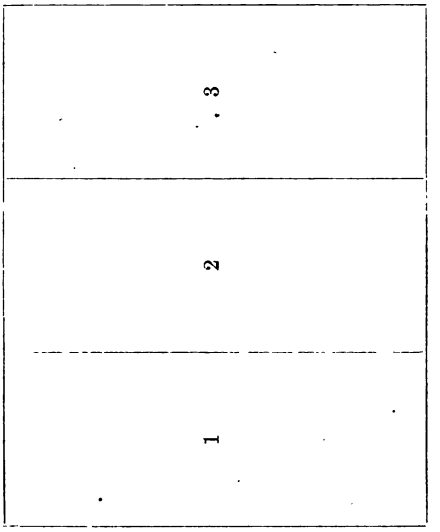
OBJECTS OF DOMESTIC USE OF JAMAMADI INDIANS

Fig. 1. CASSAVA PRESS, *tipiti*.
Fig. 2. BUNDLE OF LEAVES OF THE CARANAÍ PALM USED FOR HATCHING.
Fig. 3. FISH NET USED WITH THE TRAP DESCRIBED IN THE TEXT.
Fig. 4. CARRYING BASKET.
Fig. 5. BARK HAMMOCK.



OBJECTS OF DOMESTIC USE OF JAMAMADI INDIANS.

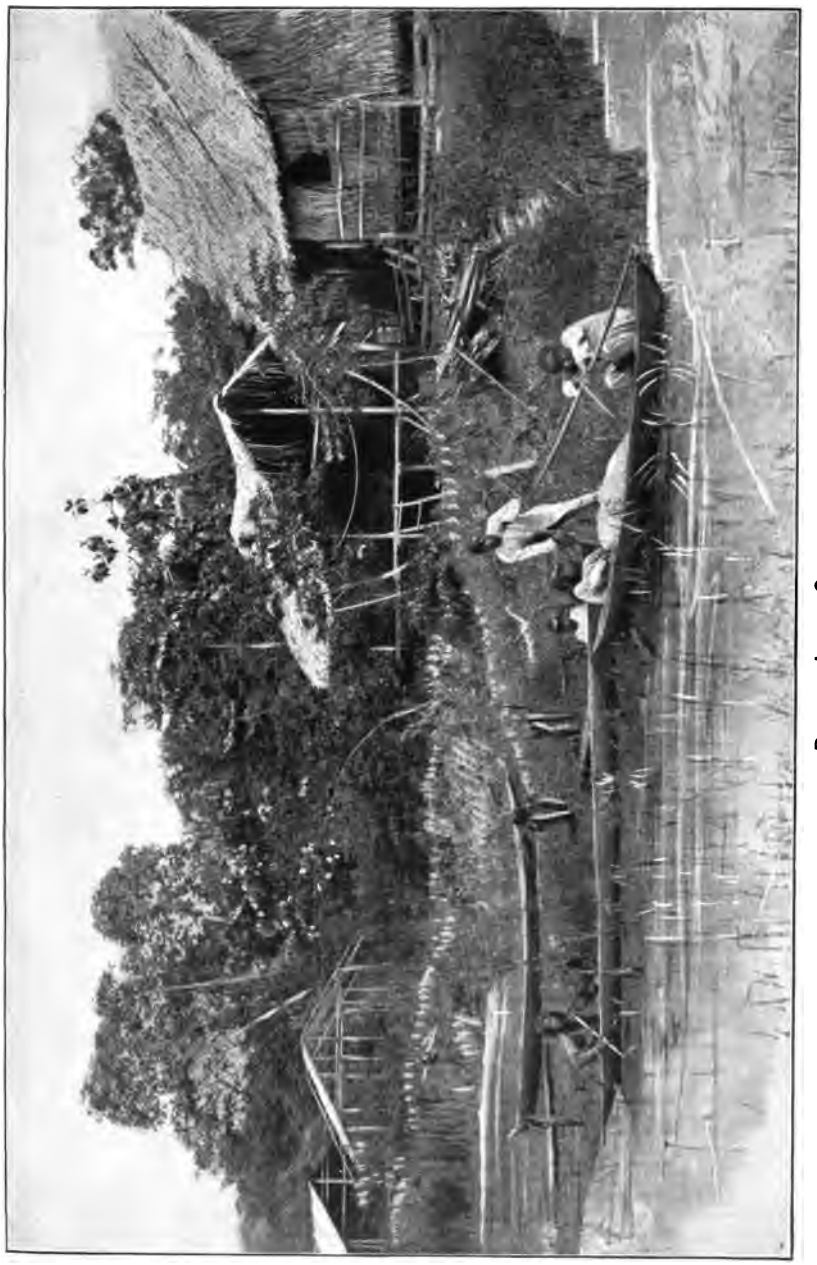
EXPLANATION OF PLATE 8.



IMPLEMENTS USED IN SNUFF MAKING AND SNUFFING BY THE PAUMARI INDIANS.

Fig. 1. DOUBLE BONE NOSE TUBE FOR TAKING SNUFF.
Fig. 2. SHELL SNUFFBOX.
Fig. 3. MORTAR AND CASE OF BRAZILNUT AND PESTLE FOR MAKING SNUFF.

IMPLEMENTS USED IN SNUFF MAKING AND SNUFFING BY THE PAUMARI INDIANS.



PAUMARI INDIAN CANOES.